

Art Walk

Los Angeles Times

4 Part IV— Fri., Feb. 3, 1978

A Critical Guide to the GALLERIES

By Henry J. Seldis and William Wilson

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June Harwood, a highly talented offspring of hard-edge abstractionism, shows canvases that fragment her basic formalism and result in stratifications that have a decidedly original optical effect. It is as if her carefully positioned forms are drawing closer to floating calligraphic visual fugues, set off as they are against sensitively orchestrated color areas.

Although carefully calculated, the best of this small but intricate group of canvases achieves an effect of spontaneity free of the basic classicism of her earlier work.

The visual flotsam in her color-form paintings is anchored well, although the floating effect is felt especially strongly in the saturated yellow painting—the most lyrical of the group—the black, white and red painting and one dominated by green and black juxtapositions. (David Stuart Galleries, 748 N. La Cienega, through February.)

—H.J.S.

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6 Part IV—Fri., Mar. 11, 1977

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LA CIENEGA AREA

L.A. hard-edge-style inheritor June Harwood shows 10 new abstract paintings. Their structure departs from—one wants to say the *control* of—earlier work but they are as controlled as ever. What's new is the dynamic velocity of surfaces. We see what appears to be a ballet of free strokes dervishing across the pictures in a fashion that brings to mind both oriental calligraphy and the structural movement of Futurist painting. Their freedom is a matter of choreography rather than spontaneity. Actually, each

form is a filled-in hard shape evidently made by masking edges. Pictures are all black and white plus one color. Add that to the feeling of precalculation in movement and you get a decorative stylization that is bloodlessly affable. On balance it does not overpower the pictures' energetic patterning. (David Stuart Galleries, 748 N. La Cienega Blvd. to April 2.)

—W.W.

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Los Angeles Times

Fri., April 18, 1975—Part IV 11

A Critical Guide to the GALLERIES

By Henry J. Seldis and William Wilson

There is an assured and masterly touch in June Harwood's recent paintings that puts her into the forefront of abstract classicist painters with a lyrical bend. Immaculately executed, these works do fall within the hard-edge idiom but they evoke an emotional sense of interwoven rhythms of color and structure. The best of these outstanding paintings combine choreographic and archetectonic elements through their admirable balance of severity and sensuality. There are key colors to each painting. My own favorites here are March 1975 (black and white), March 1975 (brick red) and April 1975 (black and blue). Here is an exceptionally consistent exhibition of remarkable quality. (David Stuart Galleries, 807 N. La Cienega, through May 3.)

—H.J.S.